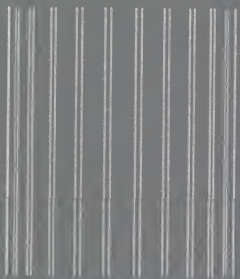


COLUMBIA LIBRARY COLUMNS



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Articles printed in COLUMBIA LIBRARY COLUMNS between 1951 and May, 1971, have been fully listed in the 20-Year Index. The latter may be purchased from the Friends of the Columbia Libraries.

Columbia Library Columns

VOLUME XXII

NOVEMBER, 1972

NUMBER I

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, New York 10027.

Three issues a year, two dollars each.



Lisa Basch

Charles W. Mixer (1906–1972)



COLUMBIA LIBRARY COLUMNS



Charles W. Mixer

In Memoriam

JUST twenty years ago the Friends of the Columbia Libraries came into being. Among the officers of the new organization, its Treasurer, in fact, was a genial but self-effacing individual whose name was Charles Mixer. He said little, but at Council meetings it soon became apparent that he knew the answer to almost every question that came up. When the first Secretary of the Friends, Merle Hoover, retired in 1953, the Council turned to "Charlie," and he became Secretary-Treasurer. The following year, when the position of Assistant Editor of the *Columns* fell vacant, there once again was Charlie (with a useful background as a former editorial assistant at Ginn and Company) to take on the assignment.

From that time on—indeed, up to the very last days of his brief, terminal illness—Charlie planned and worked for the Friends. It hardly seems possible, now, that the quietly efficient force that was Charlie Mixer, on whom librarians, Council members and *Columns* editors depended for two unruffled decades, has suddenly been extinguished.

Charlie's talent, often unnoticed at the time, was unobtrusively to do most of the work but to give his committees the impression that they had done it. Like magic, Bancroft Dinners, meetings and presentations of all kinds, financial statements and issues of the

Columns flashed past, and always with compliments from Charlie Mixer to the Committee chairmen, or editor, on the results which had been achieved. (We really thought it was us, but now that we see it was mostly Charlie it is too late to thank him).

While he took a friendly interest in the lives of his associates, he did not often discuss his own doings. Some were aware of his devotion to his mother, with whom he lived until it was necessary for her to be hospitalized; not many knew how carefully he looked after and even nursed her during the last months of her life. His respect for tradition was great, and he did not suffer gladly those antic youths and other rebellious spirits who seemed to threaten the things he held dear. He found relaxation in a good restaurant, at the theatre, or, in the summer, on one of those railroad grand tours to Canada, the West and the South. The interesting history of a local railway in his native Utah, which he was reserving for a retirement project, will now, alas, never materialize.

On August 9, 1972, Charlie departed this life, as he lived, quietly and without fuss, to the "last step gentle, urbane and with the will to smile."—D.P.

Charles Mixer developed ties with many units of the Columbia Libraries during his years at the University, so his death was widely felt. He joined Columbia's Library staff as assistant director in 1946 and assumed an ever expanding range of central administrative duties over the years until he accepted operating responsibility for first, the University's distinguished East Asian Library, and finally, in 1968, the Division of Special Collections.

Mr. Mixer was born in Salt Lake City in 1906 and graduated from Harvard College in 1928. After a brief period with a publishing firm, he came to Columbia University and did graduate work in education and in library science, receiving the degree of B.S. in Library Science in 1934.

His professional career began in the Library of Congress, where

he served briefly until moving to the District of Columbia Public Library as Assistant Chief of the Reference Department in 1935. He was named Librarian of the U.S. Naval Academy at Annapolis in 1938, serving there until coming to Columbia University. He held the rank of Lieutenant junior grade, USN, from 1942 to 1945. During the course of his career he served on many committees of the American Library Association and in 1964 was elected to a three-year term as a member of the Council of the ALA.

He was a specialist in a number of areas, including library insurance and protection of collections, and he published several articles in these fields. But most of all he was a diligent administrator who clearly saw the objectives of the library component with which he was concerned at any given moment, and, like the true professional that he was, he drew on both his experience and his skill to move his part of the Library program effectively forward. Columbia's quality over the years has grown because of people like Charles Mixer, and the Libraries and Columbia are better for his having been part of the University for more than 25 years.—W.J.H.

The friends and associates of the late Charles Mixer are planning to acquire a memorial book or manuscript for addition to the Libraries' collections. Those who wish to participate in this memorial may send their contributions (checks made payable to Columbia University) to the Secretary-Treasurer, Friends of the Columbia Libraries, 535 West 114th Street, New York, New York 10027.

Literary Forgeries and the Library

ALLEN T. HAZEN

IDENTIFIABLE forgeries and hoaxes have existed ever since the earliest days of written communication, and they have been perpetrated to make money ever since the world assigned monetary value to written (or printed) materials. Yet the general reader usually thinks of them only occasionally, as when Mr. Wise's 19th-century rarities were exposed in 1934 or when the daily papers feature prominently the exposure of a biography of Howard Hughes or the memoirs of Chief Red Fox. A little less prominently discussed was the announcement last May that a successful and widely praised novel in French by a young African writer, a novel that the author himself declared to be following the traditional rhythms and the spirit of the African past, contained sizable extracts translated literally from a novel by Graham Greene.

Not that the world of scholarship is lily-white. The *Bulletin* of the American Association of University Professors recently described a damning incident of an obscure Master's essay in American history, lifted paragraph by paragraph to produce a supposedly scholarly article by a historian who was too busy administering to do original research.

In the brief sampling that follows, there is no sharp differentiation between forgeries and hoaxes, and no attempt to examine the methodology of detection. Four general types are grouped: (1) photographic facsimiles, (2) type facsimiles, (3) forged engravings in books, and (4) original literary compositions.

(1) *Photographic facsimiles*. Bibliographically these are the least interesting, but they sometimes escape detection because they look all right if the cataloguer is not alerted. *Joe Miller's Jests*,

Abridged from a lecture delivered to the Friends of the Smith College Library in April 1972.

1739, was reprinted by a lithographic process in 1861; the binding should give warning, but at least one large research library once catalogued this book as an original.

Not infrequently one or two leaves in photographic facsimile are inserted to perfect a copy of a rare book; such leaves in a Shakespeare folio or a less famous volume are easily overlooked by a cataloguer, but the value of the book is altered.

(2) *Type facsimiles*. This actual imitation, sometimes very close, of the typography has interested me especially. A very few examples are cited.

Well known is Baskerville's fine Vergil in quarto, 1757; it was reset with Baskerville's type at his press about a dozen years later, with the original date. This deceived his careful bibliographers Straus and Dent in 1907, so that although the type facsimile had been flagged by Lowndes, Straus and Dent studied it and announced it was only a variant state of the original.

Coriat's *Letter* has made trouble more than once; it is dated 1616 but the facsimile was prepared about 1815. The late A. Edward Newton owned a fine copy; when his books were sold in 1941, this was described as an original, a tall and clean copy. Later I remarked to Mr. Jackson of Harvard that this must surely be the facsimile; he laughed and told me a research library had bought it and had thought it a bargain because of its price. It was in fact too cheap for the original but high for the facsimile.

A similar item is the *Generous Usurer*, 1641. Some years ago an English bookseller quite knowledgeable about such things offered a copy, rather reasonably, with an explanatory note: "This is a fine facsimile done in the 19th century, so close that it has often been mistaken for the rare original." When this came, it turned out to be the original, which is very rare indeed. The bookseller had a little knowledge, but he did not know type or paper.

Possibly the most interesting bibliographical fact to us about the group of 1619 Shakespeare quartos is that good scholars in 1910 refused to believe the evidence that they were type facsimiles. I

think this was because they had not been trained to comprehend the evidence newly brought to bear on these quartos and because they had committed themselves emotionally, so to speak, to the



Thomas J. Wise, as Honorary Master of Arts,
Oxford University, 1926.

equal standing of the two editions of *King Lear* dated 1608 and therefore could not grant that one of the revered editions was a type facsimile prepared a dozen years later. Although their skepticism may seem strange today, when the reprinted quartos are so

completely established, it was psychologically almost normal in the atmosphere of 1910.

The extensive forgeries of rare pamphlets, exposed in 1934 by two brilliant young booksellers, John Carter and Graham Pollard, and generally known as the Wise forgeries, are all to be classed as type facsimiles. But Wise, after preparing a few type facsimiles of rare poems, soon introduced the refinement of printing type facsimiles of non-existent originals. Such pieces are much more difficult to detect and he could continue unexposed for forty years, being the president of the Bibliographical Society, an honorary Master of Arts at Oxford, and universally esteemed as the dean of living bibliographers to whom scholars and collectors on two continents turned for advice and assistance.

The *English Mercurie* of 1588, treasured for a century as the first newspaper, should be counted a hoax and not a forgery, having been prepared about 1750 by Thomas Birch and his friends. But in species it resembles the Wise pamphlets, a type facsimile of a non-existent original.

(3) *Forged engravings in literary works.* Two examples from Walpole must suffice. Gray's *Odes* was printed in 1757, with a handsome engraved vignette of Strawberry Hill on the title-page. About 1797 the poems were reprinted at the Press by Walpole's printer; the original engraving was used, so that the engraving is genuine but it appears in a type facsimile of the volume. A few years earlier, however, a copy of the engraving had been made and used a few times in books. This is not difficult to identify if one is alerted, and yet it passed unnoticed for one hundred and fifty years.

The second example is primarily a matter of confused provenance. Walpole's engraved bookplate as Earl of Orford appears quite properly in any volumes he acquired after 1791, but the 4th Earl of the new creation had an extremely close copy prepared in the 19th century. The Earl made no attempt to deceive; but his books, largely dispersed in 1895 and 1902, have repeatedly been



The original fleuron of the Strawberry Hill Press, 1757 (top), and the copy, ca. 1791.

prized by booksellers and collectors as having come from the library at Strawberry Hill.

(4) *Original compositions*. Original forgeries, so to speak, are likely to be the most interesting to the literary student. Walpole's

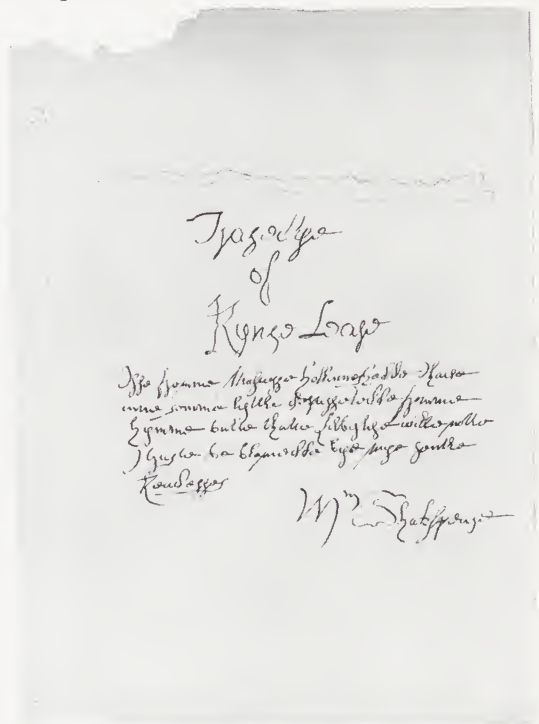


"The Oaken Chest or the Gold Mines of Ireland." In this contemporary print the entire Ireland family is shown involved in falsification with William Henry depicted at the far left.

Castle of Otranto is of this class, except that it is a hoax instead of a forgery, and he admitted it as soon as he found people were not laughing at his novel.

Other examples are even better known. Ireland's forged manuscripts included two whole plays by Shakespeare, and he deceived famous scholars for a number of years; his apparent discovery of genuine relics of the great Shakespeare stirred up notable public interest. But Ireland's productions were almost immediately questioned and soon exposed. His own published *Confession*, in 1805, can provide some amusing reading in its mixture of naiveté and querulousness. Little was known, for example, at that time, of the

the like. He had noticed that a pot was a customary watermark in paper supply, and his description of his methodology is of interest: he says he frequented the bookshops to find blank end-papers and



Opening page of Ireland's forgery of *King Lear*.

old books, and so he mingled the pot mark among his leaves of forgeries to help suggest authenticity.

Some twenty-five years ago, scholars began to be puzzled by the announcements of a series of discoveries related to Tobias Smollett. There were among other things five new letters, collected with some genuine letters in a small volume with a Madrid imprint. When questioned closely, the perpetrator grudgingly abandoned his position by saying he had been imposed upon. Clearly a library ought to warn its readers on its catalogue cards

that the imprint is spurious and five of the letters are forgeries, with a reference to the pertinent journal article in 1952.

It is easy enough to smile from our superior knowledge at the credulity of people who have been duped by one or another forgery: at Boswell kneeling in adoration before the Ireland forgeries; at scholars who had used the evidence of a forged document and then could not believe it to be false; at collectors who paid \$1,250 for a type facsimile of Gray's *Odes* or for Wise's printing of *Sonnets from the Portuguese* dated Reading 1847.

But one must point out a basic bibliographic principle: any forgery, no matter how unsophisticated, is bound to remain undiscovered for some period of time. This period may be 100 years for the *English Mercurie*, 40 years for Wise's work, 150 years for Walpole, 300 years for the 1619 Shakespeares. Any forgery will contain proof of its falseness within itself, but each will remain undiscovered until somebody questions it, until somebody with special knowledge examines the problem, and until appropriate technology or new assumptions can be marshalled and applied. Thus by the techniques of 1890 T. J. Wise was safe enough as soon as he gave up actual type facsimiles. His new technique of facsimiles of non-existent originals was undiscoverable until Graham Pollard and John Carter began to search the records and investigate specialized evidence.

The immediate question to the cataloguer in the library is not so much in the form "Is this a forgery?" as "What warning may the reader expect about such a book?" I am convinced that the cataloguer has a responsibility to add appropriate warnings to the catalogue card. The reader wants to know not only what books are in the library but also who the true author is behind the pseudonym and what the facts are concerning a forgery or hoax.

The great bulk of the literature in our libraries is genuine and much of it is great poetry. But forgeries are a proper concern to a library, to editors and scholars, and to collectors; and there is a goodly chance for some pleasure in their identification.

Spectra and Other Hoaxes

RICHARD S. WORMSER

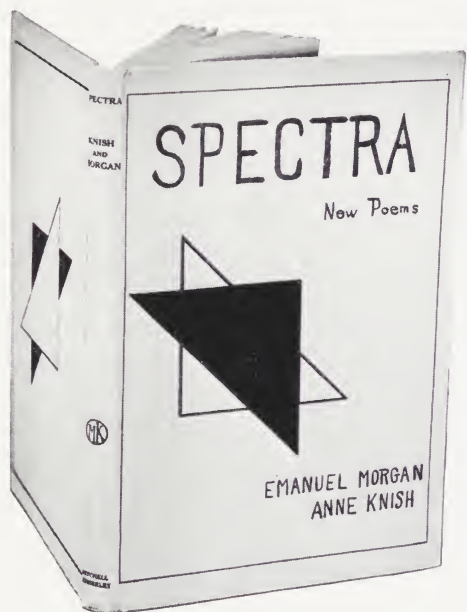
S*PECTRA* is not a new sign of the zodiac or a proprietary brand of rainbow. *Spectra* is a book of verse by Emanuel Morgan and Anne Knish published by Mitchell Kennerley in 1916, when books of "new" poetry with improbable titles and content were rampant. *Spectra's* preface defines its theory, "... the theme of a poem is to be regarded as a prism, upon which the colorless white light of infinite existence falls and is broken up into glowing beautiful and intelligible hues." On publication, the book caught appreciative eyes and was extolled by the so-called "little" as well as some more popular magazines. *Others, a Magazine of New Verse* devoted an entire issue to it; *The Forum* carried an encomium; *The New Republic's* review was by Witter Bynner. One of the gems, entitled "Opus 104," by Emanuel Morgan, runs as follows:

How terrible to entertain a lunatic!
To keep his earnestness from coming close!
A Madagascar land-crab once
Lifted blue claws at me
And rattled long black eyes
That would have got me
Had I not been gay.

As William Jay Smith writes in *The Spectra Hoax* (1961), "*Spectra* is indeed one of the greatest literary hoaxes ever perpetrated in America. . . ." Its actual authors were the poets Arthur Davison Ficke and Witter Bynner, who could not resist writing what proved to be a most successful spoof of the schools of avant-garde poetry swimming in the literary stream. Mr. Smith's well-documented book gives a most amusing account of *Spectra's* ac-

ceptance, the discussion it provoked, and some most sophisticated spoofs of the spoof by a few of the initiate or suspecting.

This short paper is offered in the hope that its readers will be tempted to share my years of enjoyment in pursuing literary



hoaxes and publications describing non-literary hoaxes. I venture to define a hoax as an attempt to make something appear to be what it is not, with no desire for material gain. The motive might range from deflating a balloon of conceit to satirizing more subtly than by parody or burlesque a fad or ism.

On May 6, 1886, Franklin H. Head read to a small group, The Chicago Library Club, a paper entitled *Shakespeare's Insomnia and the Causes Thereof*. To quote Mr. Head, "Medical books and literature throw no light upon this subject. We must therefore turn to Shakespeare. Was he troubled with insomnia? This is the first problem to be solved." There follows a series of Shakespear-ean excerpts, each dealing with sleep, or more accurately, no sleep.

Mr. Head writes that, having heard of the unpublished Southampton manuscripts just acquired by the British Museum, he had written to that venerable institution to request that he be sent such of the papers which he required for study. The "10th Assistant Sub-secretary" replied that the Museum's rules prohibited such loans but suggested that copies might be had for £3.30 exclusive of postage. According to Mr. Frederick W. Gookin's account in the 1926 Caxton Club's edition of *Shakespeare's Insomnia*, it was not until the name of John Barnacle as signer was read that the decorum of The Chicago Literary Club was upset.

Mr. Head read a series of letters from the Southampton Papers, selected to prove his theory. The first two contained demands for payment of overdue notes given by Shakespeare. The next, from a stock broker, demanded additional margin payment. Another, from a pawnbroker to whom Shakespeare had pledged "one Henry VIII shirt of mail and visor, Portia's law book and the green bag therefor," insisted on immediate redemption of the collateral. The Rev. Walter Blaise, clergyman of Stratford, wrote on behalf of Mrs. Shakespeare, who "hath not the gift of writing. . .". She, it seems, had heard that "you did visit, with one Ben Jonson, on the Sabbath-day, a place of disrepute, where were cock-fights and the baiting of a bear, and that with you were two brazen women, falsely called by you the wife and sister of Ben Jonson."

An editorial in *The Chicago Inter-Ocean* on November 11, 1886, commenting seriously on Head's paper, notes that Shakespeare had revenge on Nicholas Bottom, an actor who had threatened to strike, by putting him in *A Midsummer Night's Dream* with ass's ears. It would appear that shortly later a faint aroma made itself known, as another article appeared which made valiant but not too successful efforts to imply that the first was written in the same spirit as Mr. Head's paper. In fairness to the *Inter-Ocean's* unidentified writer, it should be mentioned that many have since accepted at its face value this delightful bit of Shakespeareana.

Early in the eighteenth century, Dr. Johann Bartholomaeus

Adam Beringer was a professor in the University of Würzburg. Dr. Beringer, because it was contrary to his religious beliefs, refused to accept the contemporary theory of the origin of "figured stones" or fossils. Certain of his students prepared a considerable number of stones which they buried where they would certainly be discovered by the professor. Dr. Beringer was elated on finding them as their form bore out his theories. Having gathered several dozen specimens, he hastened to acquaint the scholarly world with his discoveries. In 1726, a substantial volume appeared, *Lithographiae Wirceburgensis*. The doctor's scientific attainments were given extended mention, and the work was illustrated with twenty-one full page copper engravings depicting one hundred specimens. The stones picture, among a great variety of fossilized objects, birds, one apparently in flight, bees complete with honeycombs, leaves, flowers, spiders and their webs, and Hebrew and oriental characters. It is said that, flushed with success, the worthy professor continued his excavating until he came on a stone which bore his name. Though friends had earlier tried in vain to dissuade him from publishing the book, his last find gave rise to grave doubts. He attempted to destroy all copies of the book, which has now become a rarity, but some which escaped were issued after Dr. Beringer's death with a different title. Some of the sophisticated fossils may be seen in various German collections. In 1963, Melvin E. Jahn and Daniel J. Woolf translated and annotated the book under the title *The Lying Stones*.

In 1821, there appeared the first of a series of five publications entitled *Catalogus senatus facultatis et eorum qui munera et officia gesserunt quique, alicujus gradus laurea donati sunt in Facultate Medicinae in Universitate Harvardiana*. The format was that of the triennial catalogue. It listed the matriculates and ended with a recording of awards of honorary degrees and accompanying citations. The latter were in somewhat less than pure Latin, being chiefly of the porcine variety. Among those honored were the Emperor of Russia, Andrew Jackson, Cheng and Heng, the



Reproductions of fossils from the plates in Johann Beringer's
Lithographiae Wirceburgensis, 1726. Shown also (bottom)
 is one of the extant stones from the collection in the
 Universitätsbibliothek, Würzburg.

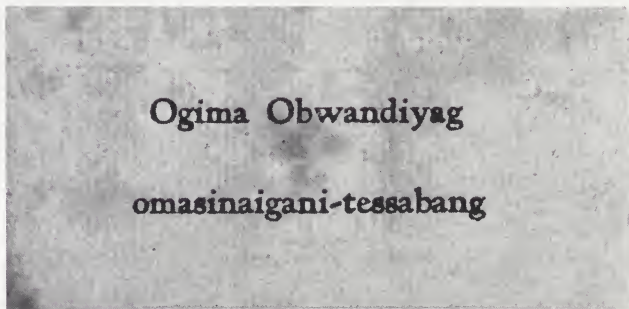
Siamese Twins, and the Sea Serpent. One 1832 citation read "Gulielmus Lloyd Garrison, Liberator, qui super apud Londinum Americanus up Salt River rowavit, Rara Avis, sub species 'Tar and Feathers.'" After the fifth catalogue, the college authorities called a halt to the project.

Houghton Mifflin published in 1913 *Memoirs of the Viceroy Li Hung Chang*, edited by William Francis Mannix, with an introduction by John W. Foster, former Secretary of State and, incidentally, uncle of John Foster Dulles. Though the book had been accepted by all concerned as genuine, E. B. Drew of Boston, a former Chinese customs official, became suspicious and proved it to be a hoax. Mannix, soldier of fortune and newspaper man, had been in the American army in China, and the book was written by him in a Honolulu jail where he was spending time for check fraud. His source material was a selection of books on China from the prison library.

That it is sometimes as difficult to unhoax a hoaxee as to hoax him is evidenced by the amazing series of letters sent by Alfred Russell Wallace to Ernest Marriott which were privately printed in New York in 1930. Wallace had received from his brother in California a printing of the poem *Leonainie* signed "E.A.P." which Wallace was distressed not to find in Poe's published works. The poem was written as a hoax by James Whitcomb Riley and first appeared in the *Kokomo Dispatch* of August 2, 1877. Wallace stubbornly resisted evidence of the origin of the poem, attempting to prove it Poe's by similarity of style. Finally forced to admit the facts, his last shot shows that he went down with colors flying. He wrote "Riley did not and does not appreciate the beauty of the poem he wrote."

The respected *Appleton's Cyclopaedia of American Biography* was not spared by the hoaxer. Dr. John H. Barnhart of the New York Botanical Garden, while working on a bibliography of American botany, found an unusual number of unfamiliar works attributed to some of the scientists listed in *Appleton's Cyclo-*

paedia. As the books were not listed in the catalogues of the world's largest libraries, Dr. Barnhart suspected the Appleton listings. He named fourteen biographies as wholly or to a great extent fictitious, in an article in the *Garden's* September 1919 *Bulletin*. The article is recommended as most enjoyable, though



Pontiac bookplate.

it can only be touched on here. Up to the present time, forty-seven Appleton biographies have been shown to be synthetic.

One of the rarest of bookplates is that reading "Ogima obwandiyag Omasinaigani tessabang." American Indian experts will of course properly translate these words as "Chief Pontiac from his bookcase." Though the plate is crudely printed on old paper it is of rather recent origin. Its delivery room was the basement of the W. L. Clements Library, and its birthdate, 1946. Colton Storm and Howard H. Peckham, then on the Clements staff, decided to disprove the last line of another library's report reading, "a library is like an enchanted castle wherein slumber the world's greatest minds." Mr. Peckham had, during his research for his life of Pontiac, learned that the Indian Chief owned certain books. What could more reasonably follow than his having a bookplate? The conspirators of Pontiacana put a small hand press to good use, having asked a professor to word the plate in correct Indian. About fifty copies were struck off and a small number were securely glued to old marbled endpapers and then, as the cataloguers put it,

roughly removed. A fine example with remains of the endpaper intact soon bore in a meticulous hand "This looks all right to me W.E." It was sent to a New York bookseller with instructions to send it for authentication to Dr. Randolph G. Adams, Director of the Clements Library, with a note saying that it had fallen out of a pamphlet bought from another dealer who, as Dr. Adams knew, had bought some material from the Estate of Dr. Wilberforce Eames, the great American bibliographer. Messrs. Storm and Peckham were in Dr. Adams's office when the letter arrived. There was, to put it mildly, considerable excitement, not lessened by Dr. Adams's telephoning the same professor who had furnished the wording to obtain a translation. While Dr. Adams was out of his office a few moments, the remaining forty-odd copies were strewn across his desk. As this is a family magazine, I shall not quote Dr. Adams's remarks.

A Tragedy About to Happen

WARREN J. HAAS

A FEW years ago I opened a volume of the *Library Quarterly* that had been published in the early 1930's to read an article reporting the results of some research into the causes of paper deterioration. The page I turned to was discolored and a cautious fold at a corner confirmed that the paper was brittle and had lost all of its folding strength. The research results being reported were obviously addressed to a very real problem.

The problem is not unique to the library where I was working at the time. In fact, most of the largest and oldest research collections in the country find themselves face-to-face with a situation that, if unchecked, threatens their very future. The books in their collections—not hundreds or even thousands of books but literally hundreds of thousands of books—are slowly disintegrating.

While there are a number of factors that contribute to the deterioration of book paper, the most important seems to be a chemical process which is as complex in its nature as its results are certain.

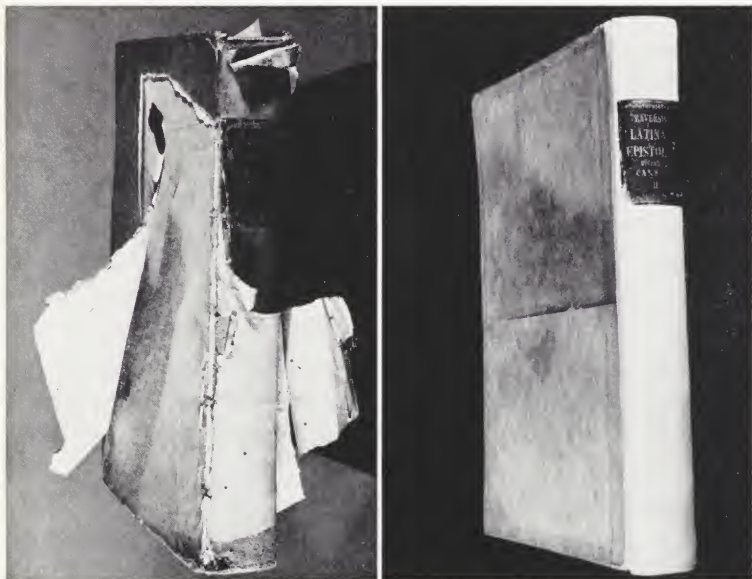
In large part, modern methods of making paper are at fault. About 100 years ago, alum-rosin sizing began to be generally used in the paper-making process. Sulfuric acid is a natural side product of this combination of chemicals, and it is this acid residue that causes paper to become weak and brittle. Most books published during the last 100 years are printed on such paper, and in a sense they carry the seeds of their own destruction between their covers.

A further problem stems from the extensive use of groundwood pulp, in which the fibers are short and produce an inherently weak paper that is subject to deterioration with age and exposure to light, as well as with any extensive use.

The environmental conditions under which books are stored

also play a role. High temperatures, improper humidity, and even the poor air quality of urban areas are all detrimental to books.

While the reasons individual books turn brittle and at times actually crumble in use are best explained in technical terms, the



A vellum bound book shown before and after restoration.

effect on Columbia's Libraries, and many others as well, might perhaps be understood if compared to the process of growing bald. It is easy to ignore the loss of one strand of hair at a time, so long as there is overall growth. So it is with book collections. Individual volumes, by virtue of the fragility of the paper on which they are printed and in some cases because of the manner in which they are stored, deteriorate and become useless. Their loss is regretted, but feelings of concern are muted by the security generated by annual "collection growth" figures. However, a time comes when even long hair cannot conceal a shining pate, any more than current acquisitions can mask the physical shabbiness and prominent gaps caused by the disappearance of thousands of

volumes made useless by paper deterioration. And, somehow, neither wigs nor reprints are fully adequate substitutes for the original.

For those scholars and librarians who see daily the erosion of their collections, the preservation problem is frustrating and even depressing. To bend a page corner of an important book of relatively recent date and to have the piece snap off and fall to the floor is a symptom of a bibliographic disease that cannot be ignored.

And, in fact, the research library community is not ignoring the problem. The topic has appeared and reappeared for well over a hundred years, and during the past twenty years or so, the preservation problem has been high on the list of action items for library associations, research libraries, library-oriented foundations, individual librarians and conservators, and even segments of the federal government. Despite this concentration of effort, however, the substance of the problem is still with us—testimony enough to its extent and complexity.

Much of the research into the cause of paper deterioration has been done at the W. J. Barrow Research Laboratory of Richmond, Virginia. Funded largely by the Council on Library Resources, Inc., the staff of the Laboratory has studied book paper characteristics, developed testing methods, established chemical and mechanical specifications for permanent/durable book papers and catalog cards, has investigated the effects of temperature and humidity on paper, and even promoted the manufacture of a high quality paper that meets the rigid specifications they have established.

Further work at the Laboratory and by other individuals as well is directed to developing remedial methods. Receiving substantial attention is the search for a process that will enable libraries to deacidify and perhaps even strengthen the paper of the books already on their shelves. Such a process, to be feasible, must treat large numbers of whole books (to disassemble the books for page-

by-page treatment would be impossible), it must be inexpensive, and it must not jeopardize the books themselves. Preliminary experimental results offer hope, but the transition from laboratory demonstration to full production is proving difficult to make.

Large libraries cannot, however, wait for ideal solutions without taking some interim action. To preserve text, major micro-filming and reprinting projects have been developed, both commercially and by libraries acting individually and in a variety of cooperative programs. Several libraries have established preservation laboratories to treat and restore individual volumes of great value and to promote library-wide coordination of all activities that affect the well-being of collections including binding, testing of materials used (such as manuscript file folders, which must themselves be nonacid), and storage conditions.

Columbia has recently taken an important and long overdue step by installing a new air cooling and filtering system in the Butler stacks. For the first time, New York City's air is being filtered before circulation, and stack temperature and humidity have been substantially reduced and the wild fluctuations in both curtailed. While the system now operating is not as sophisticated and effective as one would expect to find in a new library, it provides a reasonable level of protection for the millions of volumes and manuscripts housed in the building. Since most other Columbia buildings housing major collections are air-conditioned, deterioration traceable to environmental factors is being slowed.

However, we have many thousands of volumes on our shelves for which preventive measures are already too late. In dealing with books in advanced stages of deterioration certain other kinds of action are called for. For example, many journals in the Avery Library are essential parts of what is one of the country's most distinctive architectural collections. Because of the marginal conditions under which the collections were shelved for many years and because of the quality of the paper, exceptional action was required before the books and journals disintegrated beyond the

point of no return. Literally hundreds of volumes have been disassembled and the individual pages laminated between thin plastic sheets. The volumes then have been rebound. The laminating



Paring leather preliminary to rebinding a damaged book.

process makes it possible to continue use of the journals which, had this work not been done, would have literally crumbled in the hands of users. But laminating is an extremely expensive process and can be done only selectively for material of special importance. Even for these, we have nowhere near the funds required.

Other restorative work includes the rebinding or the reconstruction of bindings of rare and exceptional books housed in the Special Collections Division. While some of this work is done by skilled members of the Library staff, more of it is turned over to individual craftsmen in commercial binderies. Again, the costs are so high that we are able to affect only the tip of the iceberg.

In recent years, Columbia has purchased many thousands of re-

print volumes to substitute for the originals. The Libraries have also loaned thousands of volumes to reprint publishers to serve as the original from which reprint editions are produced. Many



Laminating leaves in the Columbia bindery.

other volumes have been reduced to film, and still others have simply been stored pending future action.

This is an account of what some might call a tragedy about to happen. Columbia, like most other large libraries, does not have the funds that would permit it to do the many things that might be done. The technology of preservation is not yet developed to match the dimension of the need. The nature of the problem itself is too little understood and directly affects too few people to generate the kind of massive dollar support that seems required. But Columbia's Libraries, along with others, will persist until a solution is found, because what is ultimately at stake is the printed record of human history.



Pencil drawing by e. e. cummings of a dancing couple, ca. 1922.
(Anonymous gift)

Our Growing Collections

KENNETH A. LOHF

A.I.G.A. gift. The American Institute of Graphic Arts has sent, for inclusion in the depository file in Special Collections, the books of 1970 production which won places in the "Fifty Books of the Year" Exhibition in 1971.

Anonymous gift. The poet e. e. cummings is well-known for the eccentricity of his typography and punctuation, which was intended to suggest the rhythm of a poem to the eye of the reader. Not so well known, but allied to this visual sensibility, was his talent as an artist. He sketched and drew constantly on anything at hand, such as the backs of checks, envelopes, and pages from notebooks. His subjects were the same as those he used in his poems—female nudes, circus performers, his wives and friends, Paris street scenes, and characters of the 1920's, such as jazz musicians, prize fighters, and night-club singers. From an anonymous donor we have received an extraordinary gift of a collection of twenty-three drawings by e. e. cummings in ink and pencil covering the range of his subject matter, and illustrating his skillful powers of observation. Among them are pencil sketches of Anne Barton, Edward Nagle (Gaston Lachaise's stepson), Marion Morehouse, and a self-portrait done in the 1930's. Of considerable appeal is the evocative pencil drawing of a woman seated at a café table with a jazz band playing in the background, dated, Paris, September 1922.

Anspacher gift. From the estate of the late F. Harry Anspacher (A.B., 1905), and through the thoughtfulness and generosity of Mrs. Blanche Anspacher and Mr. John M. Anspacher (A.B., 1938), we have received an extensive collection of the papers of the late Louis Kaufman Anspacher (A.M., 1899; LL.B., 1902), author and public lecturer. Included among the more than two



Pencil drawing by Charles Stanley Reinhart of women on the beach, ca. 1885. (Bennet gift)

thousand items are files of family correspondence, photographs and memorabilia, and holograph and typewritten manuscripts of his poems, plays, stories, and lectures.

Bennet gift. Mr. John R. Bennet has made an important addition to our collection of the correspondence and drawings of the American illustrator and artist, Charles Stanley Reinhart. The gift includes twelve books illustrated by Reinhart, or owned by him, including an inscribed copy of Charles Dana Gibson's *Drawings*, New York, 1894. Of special interest is the sketchbook kept by Reinhart in Newport, R.I., during the period July 7–September 4, 1885, containing thirty-five pages of charming pencil drawings of seaside homes and vacationers, as well as a self-portrait.

Berol gift. In 1964 Mr. and Mrs. Alfred C. Berol established a collection of American Revolutionary Documents and Letters. Their initial gift, and those in the succeeding years, have added nearly two hundred important historical autographs to our resources, including manuscripts by John Adams, Aaron Burr, Benjamin Franklin, Patrick Henry, Thomas Jefferson, John Paul Jones, and George Washington, to single out only a few of the distinguished names. They have recently presented a letter from Francis Scott Key, considered to be among the most important letters to have survived from the pen of the author of "The Star-Spangled Banner." Written to his father, John Ross Key, from Georgetown on September 2, 1814, the letter gives the earliest known indication of the mission on which he was to write his famous ode to the American flag. This mission was to obtain the release of a captured Baltimore physician from the British naval forces in the Baltimore harbor. Key was detained on board an American vessel in the harbor during the British attack on Fort McHenry, and in the night of September 13–14 he wrote what was to become the national anthem as he watched the attack and wondered whether or not the American flag would still be waving over the fort at dawn.

This letter describes his historic mission, his plans and apprehensions, and his feelings about the continuing hardships of the war.

Brown gift. Mr. Andreas Brown has added the following two literary pamphlets to our collection: George Santayana, *The Unknowable*, 1923; and Edna St. Vincent Millay, *Lyrics and Sonnets*, 1941, one of the editions published by Armed Services, Inc. For inclusion in our Dramatic Library Collection, he has also donated an autograph letter written by the American actor and playwright, William Gillette, on May 31, 1913, concerning his visits to London.

Busk gift. Sir Douglas Busk, of Chilbolton, England, has sent to us the diaries of his mother, the late Eleanor Joy (1868-1936), who was the daughter of Charles Joy (1823-1891), Professor of Chemistry at Columbia from 1857 to 1877. The eleven diaries, containing entries from February 16, 1882, when Miss Joy was twelve years of age, to May 29, 1891, reveal a sensitive and perceptive young woman. With her family she traveled extensively in England, the United States, and most countries of the Continent, and the diaries describe her reactions to foreign scenes and places. Also they contain numerous references to her father and to her visit to Columbia early in 1889.

Cane gift. To the collection of his papers, Mr. Melville H. Cane (A.B., 1900; LL.B., 1903) has added a significant group of books and manuscripts, including the correspondence, drafts of poems and essays, typescripts, and proofs for his *All and Sundry* and *Eloquent April*. There are letters from his friends, Mark Van Doren, Sidney Coxe, George E. Woodberry, Jessamyn West, James Stern, and Lewis and Sophia Mumford. Among the more than one hundred books, there are nearly fifty volumes which contain poems and essays by Mr. Cane published during the past decade. There are, in addition, first editions and inscribed books from many of his fellow Columbians, among them, Henry Mor-

ton Robinson, Professor Woodberry, and William Aspenwall Bradley.

Cary Trust gift. In 1968, the Mary Flagler Cary Charitable Trust presented a copy of a complete book from the New Testament, The Revelation of St. John the Divine, from the *Biblia Latina*, printed in Mainz, ca. 1454-55, by Johann Gutenberg and his partner Johann Fust. This book came from a copy of the Gutenberg Bible, which was broken up into single leaves and complete books in 1921 by the dealer, Gabriel Wells, and sold individually. Adding to their earlier magnificent gift, the Cary Trust has now presented a complete book from the Old Testament, The Book of Ruth, which also comes from the Wells copy. This portion is complete in two folio leaves; and the headlines, chapter numbers, and initial letters are rubricated in alternating red and blue. As is usual with portions from the Wells copy, The Book of Ruth is bound with the bibliographical essay by A. Edward Newton, written especially for this occasion, and printed in 1921 under the directions of Bruce Rogers.

Cuba gift. Mr. Maurice B. Cuba (A.M., 1923) has presented a collection of the correspondence, notes and drafts, copies of letters, and printed materials relating to his researches into the life and career of Robert Dale Owen, the social reformer and writer. Among the papers is a group of ten autograph letters written by Owen from 1846 to 1874 to Charles Warren Stoddard, F. J. Dreer, Fredric Oxnard, Henry Wilson, James Knox Polk, and other reformers and politicians of the period. Printed works by Owen in the gift include the following: *The Debatable Land Between This World and the Next*, New York, 1872; *Footfalls on the Boundary of Another World*, Philadelphia, 1874; and *The Wrong of Slavery, the Right of Emancipation, and the Future of the African Race in the United States*, Philadelphia, 1864.

Deutsch gift. For addition to the Mark Van Doren Papers, Miss Babette Deutsch (A.B., 1917; Litt.D., 1946) has presented a group

of twenty letters and cards written to her by Professor Van Doren. Dating from 1924 to 1969, the letters record a long and warm friendship between the two poets.

Ettenberg gift. For addition to the collections on printing and printers, Dr. Eugene Ettenberg (A.M., 1952; Ed.D., 1969) has donated more than one hundred booklets, tear sheets, and proofs relating to Frederic W. Goudy, T. M. Cleland, Bruce Rogers, W. A. Dwiggins, Beatrice Warde, and Daniel B. Updike.

Goodman gift. Professor and Mrs. Stanley Goodman have presented a copy of one of the most significant productions in the history of printing, Hartmann Schedel's *Liber Chronicarum*, popularly known as the Nuremberg Chronicle. It was undoubtedly the most famous book published by Anton Koberger, who produced and marketed the phenomenal number of 236 publications from 1471 until his death in 1513. This first edition of the Chronicle, published in 1493, is the most lavishly illustrated book of the fifteenth century. The woodcuts by Michael Wolgemut, Dürer's master, and Wilhelm Pleydenwurff, number more than eighteen hundred, but only 645 different blocks were cut. We find, as a result, that Alcuin, Cato, Dante, Paris, and Plutarch all look alike, and that the 226 popes required only 28 separate cuts. The copy presented by the Goodmans, while lacking some leaves, has several woodcuts in contemporary coloring, and the volume is bound in old oak boards. Their gift was made in memory of Mrs. Goodman's father, the late Dr. Judah A. Joffe (A.B., 1893), a loyal Friend of the Libraries who presented many rare and fine editions from his collection during the last decade of his life, and which have been added to by the Goodmans since Dr. Joffe's death.

Halsband gift. Dr. Robert Halsband (A.M., 1936) has presented a letter written by the English novelist, Maria Edgeworth, to her London publishers, Baldwin and Craddock. In the three-page letter, written on October 1, 1832, she discusses the stories and

essays which she has recently written and published in annuals, and mentions projected collections of her works.

Harper and Row gift. The publishing firm of Harper and Row has presented a collection of its editorial files covering the period from 1935 to 1965. Numbering approximately twenty-three thousand items, the files document the publication of numerous important fiction and non-fiction titles, including works by Dean Acheson, Konrad Adenauer, Nelson Algren, Cleveland Amory, Fred Astaire, Marcel Aymé, Luigi Barzini, Rachel Carson, Conan Doyle, Janet Flanner, Romain Gary, James Hagerty, Ben Hecht, Julian Huxley, Emily Kimbrough, General George Marshall, Jo Mielziner, Nancy Mitford, Lewis Mumford, Gunnar Myrdal, George Plimpton, Admiral Hyman Rickover, Harrison Salisbury, Ignazio Silone, Lillian Smith, Sloan Wilson, and the Duchess of Windsor. The files fully document the publication of the books in the World Perspectives series, edited by Dr. Ruth Nanda Anshen, as well as those in Harper and Row's two important historical series, *The New American Nation*, edited by Professors Richard B. Morris and Henry S. Commager, and *The Rise of Modern Europe*, edited by Dr. William L. Langer. Another recent gift from Harper and Row has added to the collection the manuscripts and proofs for *The Columbia History of the World*, edited by Professors John Garraty and Peter Gay.

Heilbrun gift. Professor Carolyn Heilbrun (A.M., 1951; Ph.D., 1959) has donated a group of six first editions of works by James M. Barrie, Arnold Bennett, George Moore, Lord Dunsany, and Oscar Wilde. Included is a prompter's copy of Bennett's *What the Public Wants: A Play in Four Acts*, New York, 1911.

Hughes-Schrader gift. Dr. Sally Hughes-Schrader (Ph.D., 1924) has presented the diaries which she and her husband, the late Dr. Franz Schrader (B.S., 1914; Ph.D., 1919), Professor of Zoology at Columbia, kept from February 1927 until July 1967. In the joint diaries the Schraders recorded their reflections of academic

life in general, the activities of the Department of Zoology at Columbia, and their field trips to Mexico, Guatemala, and British Honduras. In accordance with Dr. Hughes-Schrader's wishes, the diaries will remain closed to all use until April 1, 1997.

Kempner gift. Our collection of Bodoni press imprints is a particularly fine one, but we have lacked a copy of the magnificent *Fables de la Fontaine*, published in Parma in 1814, the year after J. B. Bodoni's death, "de l'imprimerie de la Veuve Marguerite Bodoni." Mr. Alan H. Kempner (A.B., 1917) has now closed that gap by presenting a splendid copy of the two-volume folio edition bound in contemporary full maroon straight-grained morocco, richly gilt, by Charles Herring, student of, and successor to Roger Payne. On the sides appear the coats of arms in gilt of the second Viscount Clifden and of Lady Caroline Spencer, eldest daughter of the third Duke of Marlborough. The edition was dedicated to His Majesty, Joachim Napoléon, King of the Two Sicilies, and ordered printed by him for the instruction of his son, Prince Achille Napoléon.

Kent gift. For addition to the Rockwell Kent Collection, Mrs. Sally Kent has presented a mint copy of Kent's first book, *Architectonics: The Tales of Tom Thumtack, Architect*, New York, 1914. The pseudonymously published work is a series of stories about the life of a young architect, fully documented with details of design and construction, and illustrated with lively whimsical drawings in Kent's characteristic early satiric vein.

Knickerbocker Estate gift. From the estate of the late Professor William S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925), and through the thoughtfulness of his son, Dr. Charles H. Knickerbocker of Bar Harbor, Maine, we have received a group of sixty-eight letters written to Professor Knickerbocker by authors and friends from 1928 to 1969, including six letters from Allen Tate and thirteen letters from Kenneth Burke. These important items

have been added to the collection of his papers which Professor Knickerbocker established in the Libraries in 1964.

Macy gift. Mrs. Helen Macy has donated nearly two thousand books, pamphlets, and periodicals from her personal library, mainly in the fields of literature, art, and printing, and including collections of Christmas books, Heritage Press publications, and American illustrated books. Among the works to be added to the Rare Book Collection are limited or signed editions by Valenti Angelo, Ray Bradbury, George W. Jones, Jean Charlot, Sylvain Sauvage, and Edmund Dulac. The first editions of Bradbury's *The Golden Apples of the Sun* and *The Silvert Locusts* are warmly inscribed by the author to Mrs. Macy.

Macy Companies gift. From the Directors of the George Macy Companies, Inc., we have received the twelve volumes published by the Limited Editions Club in the thirty-ninth series, 1971-1972. Important editors and translators have contributed essays of introduction to these handsome editions of classical literary works, printed by some of the most important of modern presses, including the Garamond Press, A. Colish, the Ward Ritchie Press, the Griffin Press, the Thistle Press, the Stinehour Press, the Sign of the Stone Book, the Meriden Gravure Company, and the Cambridge University Press.

Marraro bequest. By bequest from the late Howard R. Marraro, professor of Italian at Columbia from 1925 to his retirement in 1966, we have received his working library of Italian literature and professional papers, including his correspondence files, lecture notes, and manuscripts of his numerous publications. Much of the material relates to Italian-American cultural affairs of the post-World War II period.

Marshall bequest. In 1967, the poet and novelist, Mrs. Lenore G. Marshall (A.B., 1919 B.) established a collection of her papers



Engraving of the fern *Lonchitis Pedata* from the drawing by George Ehret
in Patrick Browne's *The Civil and Natural History of Jamaica*, 1789.
(Montgomery-Moore gift)

with the gift of the manuscripts and proofs of her novel, *The Hill is Level*, and her correspondence with Irwin Edman. By bequest we have now received a substantial addition to these papers, including more than two thousand papers and correspondence documenting her work on behalf of the peace movement and the Vietnam War, the Committee for Nuclear Responsibility, the National Committee for a Sane Nuclear Policy, and relief in Western Europe after World War II. In addition, we have received numerous volumes from her library, a number of which were inscribed to her and her husband, Mr. James Marshall (A.B., 1919).

Montgomery-Moore gift. Mrs. Hélène Montgomery-Moore has donated a copy of one of the notable English natural history books of the eighteenth century, Patrick Browne's *The Civil and Natural History of Jamaica*, the second edition, published in London in 1789. The work is embellished with a folding map and forty-nine copper plate engravings made from the detailed and accurate drawings of George Ehret, who is among the most renowned of botanical artists.

Moore gift. Mr. Walden Moore has presented the papers of the Declaration of Atlantic Unity, a group of private individuals formed in 1954, dedicated to "certain principles and specific policies to promote Atlantic unity." Two Declarations have been issued: one in 1954, signed by 169 prominent individuals representing eight NATO countries, and the second in 1962, sponsored by 270 citizens representing all fifteen NATO countries. The files, numbering nearly twenty thousand items, document the efforts at promoting unity through correspondence, meetings and conferences, and contacts with other organizations which share similar objectives. There are letters from numerous persons prominent in public affairs, including Will Clayton, Christian A. Herter, Jacob Javits, Estes Kefauver, Henry Kissinger, Edward R. Murrow, and President Harry S. Truman.

Myers gift. Miss Winifred A. Myers has presented a letter from the English classical scholar, Edmund Henry Barker, dated January 30, 1828, concerning the English edition of Charles Anthon's *Bibliotheca Classica: or, A Classical Dictionary*, which Barker edited and published that year.

Nevins bequest. By bequest from the late Professor Allan Nevins (Hon. Litt.D., 1960), and through the generosity and thoughtfulness of Mrs. Nevins, we have received a further group of papers, comprising the following: a scrapbook of newspaper and magazine clippings, formed by Mrs. Nevins concerning Professor Nevins's career from 1922 to 1930; the correspondence file with Scribner's concerning the publication of the final two volumes of *The Ordeal of the Union*, as well as the related notes and the National Book Award certificate awarded posthumously on April 13, 1972; and miscellaneous letters, diary notes, and printed programs. Among the many treasured items in the gift is the letter written to Professor Nevins by Rollo Ogden, editor of the New York Evening Post, dated March 17, 1913, offering him his first job in New York as an editorial writer.

Ober gift. The Harold Ober Associates, through the courtesy of Miss Dorothy Olding, has added to the Paul Gallico Papers a group of typewritten manuscripts of twelve stories and articles published by Mr. Gallico during the past several years.

Palmer gift. For inclusion in our Book Arts Collection, Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has added a copy of Francesco Petrarca, *Letters a Giovanni Anchiseo*, published in Milan, 1967, and printed in Verona at Giovanni Mardersteig's Stamperia Valdonega.

Pforzheimer Foundation gift. From the Carl and Lily Pforzheimer Foundation, Inc., we have received a copy of *Typographical Partnership: Ten Letters Between Bruce Rogers and Emery Walker*, edited by John Dreyfus, and handsomely printed in 1971 for the

Carl H. Pforzheimer Library by the Cambridge University Press. *Political Science Quarterly* gift. To the collection of its editorial papers, the Political Science Quarterly has now added its general and book review correspondence for the period, 1961-1968.

Pollak gift. Shortly before his death in June, Mr. Leo Pollak (E.E., 1905) presented what must surely be, not only the definitive, but also the most handsome orchid book ever to have been printed, Henry Frederick C. Sander's *Reichenbachia*. Published by Sander in St. Albans, England, in 1886-94, the work, in two series of two volumes each, is illustrated with 192 chromolithograph plates, all in life size, made by H. G. Moon, W. H. Fitch, and A. H. Loch. He named his work for the great German orchidologist, Dr. Heinrich Gustav Reichenbach, a close friend and colleague. Sander, often referred to as the "Orchid King," was responsible for the rise of interest in the culture of the orchid in the second half of the nineteenth century. He devoted his life to the importation, culture, and sale of orchids, mainly at his nurseries in St. Albans, and some two hundred species are named after him. Undoubtedly, he was responsible in large part for the "orchid mania" that spread through late Victorian and Edwardian England, and his renown is memorialized in the sumptuously illustrated and printed *Reichenbachia*.

Pratt gift. With his gift of forty-three editions of works by and about John Keats, Dr. Dallas Pratt (M.D., 1941) has brought our collection of the English poet's works closer to completion. Included are writings by Sheila Birkenhead, Charles Armitage Brown, Sidney Colvin, Dorothy Hewlett, Leigh Hunt, Robert Underwood Johnson, William Michael Rossetti, and Caroline Spurgeon. Of special interest among the works by Keats is the copy of *The Poetical Works of Keats: With a Memoir by Richard Monckton Milnes*, published by Edward Moxon in London in 1854, which belonged to Leigh Hunt and is inscribed by him on the half-title, "To George and Jane Hooper with Leigh Hunt's

affectionate regards." There is also a copy of the scarce *Three Essays by John Keats*, one of the fifty copies printed at the Chiswick Press in London in 1889 for private distribution, and containing a preface by H. Buxton Forman, the noted Keats critic and editor.

Dr. Pratt's recent gift also includes two additional important works: *Illustrations for the Book of Job by William Blake*, a facsimile publication of all the artist's water-colour designs, pencil drawings and engravings, issued by the Pierpont Morgan Library in 1935; and R. L. Hobson, *A Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David*, London, 1934, a splendid production of the Stourton Press for which Eric Gill designed the Roman and Italic types.

Rigney Family gift. Dr. Francis J. Rigney, Jr. (A.B., 1944; M.D., 1949), and Mr. Peter Hoffman Rigney (A.B., 1950), have presented a collection of the books, publications, letters, manuscripts, diaries and scrapbooks of their grandfather, Frederick Ludwig Hoffman (1865-1946), a prominent statistician for the Prudential Insurance Company and an early investigator of the problem of cancer in various societies throughout the world. The long and detailed letters, written mainly to the presidents of the Prudential, from 1904 to 1926, discuss health insurance in the United States and England, tropical diseases, and numerous social and statistical investigations. Also included are files of family correspondence, diaries covering the period 1881-1945, and his unpublished early autobiography, "The Life Story of a Statistician, 1865-1884." The gift was made through the thoughtfulness and generous concurrence of Mrs. Ella Hoffman Rigney, F. L. Hoffman's daughter.

Robinson bequest. By bequest from the late Dr. Geroid Tanqueray Robinson (A.M., 1922; Ph.D., 1930), Seth Low Professor of History and founder of the Russian Institute at Columbia, we have received his extensive files of correspondence, lecture notes, and manuscripts, as well as his working library of more than eight

thousand volumes and pamphlets. In addition to the documentation of the Russian Institute, the collection contains materials relating to Professor Robinson's activities with the Council of Foreign Relations, the Arden Conference, and the Research Program on the Communist Party of the Soviet Union. Professor Robinson's benefactions to Columbia also included the establishment of an endowed fund to be used for the purpose of acquiring books in the field of Russian history and culture.

Saffron gift. To our author collections Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has added the following two publications: George Moore, *Fragments from Héloïse & Abélard*, London, Privately Printed, 1921; and Horatius Flaccus, *Carminum Librum*, New Haven, 1921. The latter work contains translations of three of the Odes by Rudyard Kipling. In addition, he has donated a copy of Clarence E. Bosworth's *Breeding Your Own: How to Raise and Train Colts for Pleasure and Profit*, published in a limited edition by the Derrydale Press in New York in 1939.

Sheehy gift. Mr. Eugene P. Sheehy has presented a fine copy, in the original tan wrappers, of Gertrude Stein's *Before the Flowers of Friendship Faded*. The group of thirty poems, written on a poem by Georges Hugnet, was printed in Paris in 1931 in a numbered edition of one hundred copies signed by Miss Stein. Mr. Sheehy has made the gift in memory of the late Rudolph S. Wild.

Mr. Sheehy has also donated a group of fourteen first and fine editions of writings by English and American authors, including Elizabeth Bowen, William Faulkner, L. P. Hartley, Christopher Isherwood, George Moore, P. H. Newby, John Steinbeck, and Eudora Welty. Of special interest are the two works by George Moore: *A Communication to my Friends*, one of a limited edition published in 1933 by the Nonesuch Press; and *The Lake*, London, 1921, inscribed by the author on the half-title to Helen, Viscountess d'Abernon.

Strouse gift. Over the years Mr. Norman H. Strouse has assisted us in collecting the imprints of the Mosher Press of Portland, Maine, and he has recently donated an additional thirteen volumes, published by Mosher from 1898 to 1912. Of particular interest is the copy of William Butler Yeats, *The Land of Heart's Desire*, 1903, one of one hundred numbered copies on Japan vellum signed by the publisher.

University Review gift. From the editors of *UR: University Review* we have received a group of letters written primarily to Mr. Steven Roday by contributors and writers, including Svetlana Alliluyeva, Kurt Vonnegut, Jr., Lillian Hellman, Robert Gorham Davis, and John Cheever.

Wilbur gift. Mr. Robert Wilbur has added to our collection a copy of *The Charta of the International P.E.N.*, published in Frankfurt Am Main in 1959 at the time of the Thirtieth International Congress. The volume is handsomely printed by the Verlag Ullstein and signed by the publisher, R. M. Ullstein.

Recent Notable Purchases

Engel Fund. The group of more than twenty first and inscribed editions of Edna St. Vincent Millay in the Solton and Julia Engel Collection are a testimonial of the fondness which the Engels had for Miss Millay, the liberated poet who gained her fame in the 1920's with a stream of sonnets celebrating the spirit of freedom and bravado which became the creed of youth in Greenwich Village during the period. She herself has described her life at the time as "very, very poor and very, very merry." She won the Pulitzer Prize in 1923 for her fourth collection of verse, *The Harp-Weaver and Other Poems*, published by Harper and Brothers, and of which the Engel Collection boasts a splendid presentation copy. By means of the Engel Fund we have now added the corrected galley proofs of the book containing more than one hundred

words in Miss Millay's hand, most of which are remarks or directions to the printer. Several of the remarks are particularly impatient, such as the initialed notation in ink by the poet alongside the poem, "A Visit to the Asylum," which reads "For God's sake, stop cutting these stanzas in two!"

Robert Louis Stevenson is also well-represented in the Engel Collection. We have recently added a copy of the scarce "Authorized Edition" of *The Strange Case of Dr. Jekyll and Mr. Hyde*, issued in yellow printed wrappers by Charles Scribner's Sons on January 5, 1886, simultaneously with the first American edition bound in cloth. The copy is the publisher's file copy with the Scribner office label pasted on the inside front wrapper.

Lodge Fund. Twenty-three fifteenth century editions have been added to the Incunabula Collection this year, including works by Duns Scotus, Baptista Mantuanus, St. Bernard of Clairvaux, and Guido de Columna, to mention only a few of the names represented. Two of these works, acquired by means of the Gonzalez Lodge Fund, were printed in 1475. The first of these is a copy of Seneca's *Epistolae ad Lucillum*, printed in Rome by Arnold Pannartz, the German printer, who with his colleague Conrad Sweynheym, introduced the craft of printing into Italy. This edition of Seneca was the first work printed by Pannartz after his death of his partner. Also acquired was a copy of St. Augustine's *Quinquaginta*, the first work printed by Anton Sorg, the celebrated Augsburg printer.

Ulmann Fund. Three unusual productions of twentieth century presses have been purchased on the Albert Ulmann Fund, established and developed by Mrs. Sanford Samuel. The earliest in date is the series of three detective stories by the American humorist and playwright, George Ade, issued by the Bander Log Press in 1903 and 1904 under the collective title, "The Strenuous Lad's Library." The stories, written by the humorist in true dime novel fashion, bear colorful and melodramatic titles: *Handsome Cyril, or the*

Messenger Boy with the Warm Feet; Clarence Allen, *the Hypnotic Boy Journalist, or the Mysterious Disappearance of the United States Government Bonds*; and Rollo Johnson, *the Boy Inventor, or the Demon Bicycle and Its Daring Rider*. Printed by Frank Holme at his private press in Phoenix, Arizona, the three pamphlets are appropriately embellished with bold woodcuts designed by the printer for the covers and the text.

The second work acquired is one of the most lavish folios designed and printed by Giovanni Mardersteig at the Officina Bodoni in Verona, Italy: the limited edition of *King Oedipus* by Sophocles, issued in 1968, in the English translation of Edward Watling. Printed for the Racolin Press in New York in 1968, it is illustrated with seven etchings by the Italian artist and sculptor, Giacomo Manzù, who also designed the medallion on the front cover depicting Oedipus.

On the occasion of the 200th anniversary of Samuel Taylor Coleridge's birth, earlier this year, the Arcadia Press of London published a memorial edition of *The Rime of the Ancient Mariner*, the author's most celebrated work and among the most famous poems in the English language. A copy of this edition of one hundred copies is the third work recently acquired by means of the Ulmann Fund. The text and commentary, written in a special calligraphic script by David Howells and hand-printed, is illustrated with brilliantly-colored paintings by the young English artist, Errol Le Cain. For this edition Philip Rowson has produced a unique hand-made paper, "Seaweed," compounded of rag, yellow silk, and fragments of dried seaweed.

Activities of the Friends

Fall Meeting. The Fall meeting was held on November 8. At this dinner meeting Professor Paul O. Kristeller spoke on "Renaissance Browsers at Columbia and Elsewhere." For the occasion an exhibition of Italian Renaissance manuscripts and printed editions from the Libraries' collections was on display.

Bancroft Dinner. The annual Bancroft Prizes Dinner will be held on Thursday, March 29, 1973.

Finances. In the November issue each year we report the total gifts from our members (both cash and "in kind") for the twelve month period which ended on March 31. In 1971-72, the general purpose contributions were \$17,959 and the special purpose gifts \$35,353, making a total of \$53,312.

The Friends also donated or bequeathed books and manuscripts, for addition to our research collections, having an appraised value of \$148,876. This is the largest such amount recorded in any single year. The total value of such gifts since the establishment of the association on May 1, 1951, is now \$1,344,967.

Aside from gifts, the association has received income from sales of paid subscriptions to the *Columns* and the *Twenty-Year Index*, and payments for dinner reservations for the fall and winter meetings. In the year of this report, such receipts totaled \$4,318.

Membership. As of September 30, 1972, the membership of the Friends totaled 417. Since each membership includes husband and wife, the number of individuals who belong to the association is 649.

EXHIBITION IN BUTLER AND LOW LIBRARIES

SEPTEMBER 27-DECEMBER 18

Columbia and Her Friends: Library Gifts 1972

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: \$35 per year.

Patron: \$100 per year.

Sustaining: \$75 per year.

Benefactor: \$250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

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